



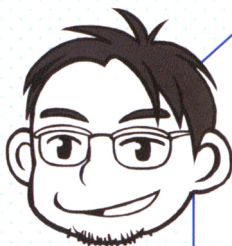
ART BOOK

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STAFF INTERVIEW

STAFF PROFILE



Masahiro Fukuda

Chief Designer of Cotton 2 and Cotton Boomerang

In charge of background design and UI as well as instruction card and package design. Currently working as a Designer of Consumer and Smartphone applications at Success. He was also involved in creating the Manual for Sanvein and Rainbow Cotton.

Toshihisa Katsuki

Character Designer of Cotton 2 and Cotton Boomerang

Currently a Designer at Success.
Handled the package design of Cotton Guardian Force Saturn Tribute (Regular Edition / Special Edition).



Kenichi Hirata

Music Composer of Cotton 2, Cotton Boomerang and Guardian Force

During his time working for Success, he was also in charge of the BGM in Cotton, Cotton 100% and Panorama Cotton. Most recently he participated in the BGM arrangement for Cotton Reboot.



Takashi Egawano

Algorithm and Boss Program for Cotton 2 and Cotton Boomerang

Developed the generating system for the appearance of opponents and bullets in Cotton Boomerang. Under the name ORE808 he was the Producer, Main Programmer, Designer and music Composer during the development of Psyvariar.



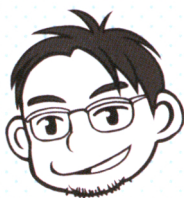
Yusuke Nemoto

Designer of Guardian Force

Besides designing the characters and stages, he was responsible for creating the instruction card and discussing the music. He was also in charge of the art design in Nora to Toki no Kōbō: Kiri no Mori no Majo, and the main design in Yōkoso Hitsuji Mura.



STAFF INTERVIEW



**Masahiro
Fukuda**



**Toshihisa
Katsuki**



**Kenichi
Hirata**



**Takashi
Egawano**



**Yusuke
Nemoto**

Between 1997~1998, how was the atmosphere within the company like?

Fukuda: There were just 30~50 employees, so the company really wasn't that big.

Hirata: At that time Success only had about 3 other branch offices besides ours.

Katsuki: When we were working on Cotton 2, our office was just a one-room flat that we rented.

Egawano: We didn't have a company director at our branch back then, that was great.

Fukuda: But sometimes the main office's director would come visit, so we would tell them to "call us when he leaves!"

Katsuki: Masaru Hatsuyama who was also the Programmer for Cotton used to listen to FM radio during work and I thought "what a nice work environment".

Fukuda: But then, our short time in paradise ended when our branch got integrated and we moved into the Yu Building in Ebisu (Shibuya, Tokyo). There, the company director came to inspect the Designers' work and expressed how he didn't like this or that.

Nemoto: The Programmers write the Code, but it's the Designers who complete the picture. We frequently had to redo things to get them right.

Fukuda: The company director had experience in pixel design as well and therefore his own opinion about how things should be done.

Did you have a connection with the teams of Cotton 2 and Guardian Force?

Nemoto: We would hang out after work, but there wasn't really any meddling between the teams.

Fukuda: The Programmers kept in touch with each other because the "ST-V" system was their shared passion, but among our fellow Designers that wasn't common.

Nemoto: When in a bad mood, the Design team tended to type rather noisily. This would go on all day, so we were often told to "be quiet!" by other staff.

Egawano: The sound of keystrokes coming from the Design team was really annoying.

Fukuda: The clacking was so intense that it made you wonder whether it wasn't in fact the Programmers causing it. During the moving process it was even worse because we couldn't use a mouse and instead had to resort to using the cursor keys and tapping the space bar to create pixels.

Nemoto: Everything about creating pixels was very tricky. Inside a grid of 32 X 32 pixels 1 pixel has a huge effect, therefore mistakes cannot be tolerated. Senior Y and instructor G regularly coached me, saying: "What does this pixel you made mean? Isn't that one supposed to be over here?"

Fukuda: Also, at that time there was an arcade with circuit boards at the company, so we all played Virtua Fighter 2 and ~3 during our lunch break. We even went to a store in Shibuya City to buy more circuit boards.

Hirata: Somehow, we ended up with lots of them, all paid for out of our own pocket.

Katsuki: Just playing inside the company wasn't enough though, so we also went to Ebisu's "ASO:VIBA!" game arcade. There we played against employees from another game developer whose company was in the neighbourhood. Because they frequently appeared in the media, we knew who they were and wanted to win against our "company's rival".



From its planning to the start of development, what was the sequence of events like for Cotton 2?

Fukuda: We were either told by the company director, or we requested ourselves to do it. Once the planning really began, the director asked us "What kind of Cotton do you want to make?", and when we answered with "one that feels refreshing", we were told "well that's boring". So, we were wondering what to do and since all the staff at the time liked Virtua, we adopted some of its elements and created action-like game mechanics. Regarding the explosions, Mr. Hatsuyama showed me "this is what we can do".

Egawano: Anyway, because I was one of those who liked Virtua, I was able to adopt elements like 'Commando Shot' or 'Catch'.

Katsuki: Yells such as "IIN! (イーン!)" or "YAAFUU (ヤーフー)" also remained as they were (*laughs*).

Fukuda: That was enough to get everybody invested.

What are examples of things you wanted to change and do differently than in previous games?

Fukuda: A point of regret is that I thought "Let's go beyond previous games!", but then scattered in a completely different direction in the middle of making it. That is why I should have been a bit more mindful of those earlier games, because I also imagine there were users who anticipated the sequel to reinforce the shoot-em-up style of previous entries.

From the phase when development began, was it already decided that the hardware would be "ST-V"?

Fukuda: Because the standard "ST-V" system came out after the Sega Saturn (console), we hadn't decided on it at that point. But with Cotton we had used the "SYSTEM 16" circuit board, so we kind of figured we'd go with a Sega hardware again. The game was released on Arcade hardware and porting it was easy to do with the hardware.

Did using a PS circuit board ever come up?

Fukuda: For Shanghai - The Great Wall which was released before Cotton 2 we made about 9 sets of hardware in one go, including one for Arcade. Our Main Programmer Mr. Hatsuyama was in charge of the Sega Saturn implementation which, as I remember, was the reason we chose the Sega Saturn (ST-V) for Cotton 2.

Please tell me about the other Designers that participated in the project, besides Mr. Fukuda and Mr. Katsuki.

Fukuda: There was Hitoshi Nishimura who designed the monsters, Visual Programmer Masahiro Hori who made the characters' dialogues, and Liu Xiangdong who did Background Design. By the way, Mr. Egawano didn't develop the system generating opponents' appearance and bullets until Cotton Boomerang.

Egawano: For Cotton 2 we didn't have that system yet, so we programmed every small thing, including the bosses, by assembling their parts and moving them individually. Did we have to do all sorts of hard work for the Cotton 2 and Cotton Boomerang projects, or was it then that we picked up the bad habit of moving forward without proper planning (*laughs*)?

Katsuki: One day the "axe combo" of the Stage 1 boss suddenly shot a beam, and when I questioned why that was, I was promptly told "Yeah I put that in, please adjust the design accordingly, will you?".

Egawano: Some parts might have been made with this kind of Programmer leadership.

Nemoto: Back then, Designer and Programmer were the only jobs in the gaming industry. The role of Planner didn't exist yet, so projects evolved gradually with on-the-spot ideas.

Fukuda: When Cotton 100% was released on the Super Nintendo, we gave the Programmers an explanatory note which said how the bosses move and attack, but in the cases of Cotton 2 and ~Boomerang we just informed the staff verbally.

In Cotton 2 a new character called "Appli-Ke Pumpkin" appeared. How was she conceived?

Fukuda: At the time, a 2-player mode was a minimum requirement. We needed a Player 2 character, that's why we made Appli. The name caused confusion though.

Katsuki: The original characters' names Cotton and Silk were fabrics, so to make it related we chose Appliqué. Needle was another reference.

Fukuda: Speaking of Appli, with no more information than "We're making a Cotton sequel" I had Mr. Katsuki draw a character with large body proportions, but that was really unpopular.... I believe I was told "she should look a bit more like a young girl".

Katsuki: I drew those large body proportions almost without thinking. However, in the subsequent ~Boomerang the style shifted to a more caricature-like one.

When it comes to the plot, was that established around the time of the original draft?

Fukuda: No, that was mainly added later.

Katsuki: Mr. Fukuda must have had rough scenarios and dialogues in mind. Since Mr. Nishimura and myself were newcomers who had joined the company not even half a year prior, we constantly asked "Mr. Fukuda, what should we do next?".

Fukuda: I remember I went to the voice actors' post recording, but I have no memory of writing the script... I think all I had decided was that the contend would be based on previous games. I also showed Hideki Tamura, the creator of Cotton, a picture that Mr. Katsuki had drawn, that's about it.

Hirata: At the time, Mr. Tamura wasn't with the company anymore, right?

Fukuda: Yes, that's right. But I managed to meet him and showed him the picture to which he reacted with "Oh, that's nice".

Egawano: What about the storyboard, etc.? Without it, Mr. Hori couldn't make the animations.

Katsuki: There was a rumour that "the Manga-like way in which the characters talk to each other was something Mr. Tamura came up with", so I played the demo and felt that it was probably true. But because of Mr. Fukuda's senior position inside the project, he kept an eye on everything.

Fukuda: I wasn't actually that far from being new myself and not yet used to being in a higher position and giving instructions. It was quite haphazard. When I left the boss design to Mr. Nishimura it ended up too exaggerated, but even though I saw that I just let it through on the nod. It's thanks to Mr. Egawano that the bosses move smoothly.

Egawano: I had just started at the company, too and was very motivated. When I put together the Boss Program, my mindset was "Well, I have to do this somehow", and considering I got the data in bits and pieces, I think it came out fine. The system I made could connect joints but not create motion, so I would first connect everything and then program the specific finger positions. In the "axe combo" for example, the boss brings his raised arm down in a bashing motion, if the basic system was capable of portraying that then the motion would look nice automatically. The boss elements were scattered as well and I didn't have any particular instructions for the attack patterns, either.

Katsuki: When it was finished, you showed it to

us saying "So what do you think?".

Egawano: I thought it was easy to use but got told that it's "clumsy and crude".

Fukuda: I never gave clear instructions on how I wanted it done, either, so we had no choice but to incorporate the finished program as it was. It also wasn't on a level that would warrant a complaint, and when looking at the enemies' design and movement we kind of thought "Isn't it a good thing that they are hideous?".

Katsuki: That's when I noticed that the "axe combo" shoots a beam (*laughs*).

Egawano: Also, I remember that in Virtua Fighter 3 (ground) undulation was introduced, but in Cotton 2 some bosses could walk on top of the undulation which was quite annoying.

Regarding the Stage structure, between the first and second half of Stage 1 the background changes, were things like that planned from the beginning?

Fukuda: In Stage 1 "Snowy Hill" you start at the castle and move towards a hill. I already envisioned this progression when I drew the rough background sketches.

Egawano: Because we couldn't fit any more into the RAM, we made the drawings while adding them via streaming.

Fukuda: My plan was to make various parts and line them up but that was a bother, so it ended up being just one big picture. Thanks to Hidehiko Sakamoto, the end result was splendid.

Nemoto: In Guardian Force we put the map together in small pieces, that was a better way to do it.

Katsuki: Mr. Nishimura and I drew an endlessly ongoing background, and I remember that we printed it out and stuck it to the ceiling inside the company.

Fukuda: The key frame which covered the surface of a whole wall, was captured analogously and then processed. Owing to the touch-ups Mr. Liu did with Photoshop, the quality came out nicely.

Concerning the BGM, what was your course of action or approach to composing it?

Hirata: Just like with Cotton, the music was easy to make because it's a scrolling shooter. I created the melody by combining Mr. Fukuda's suggestions with my own ideas. But even though he had written instructions like "gorgeously", I still had to figure out for how long exactly that vibe was supposed to last.

Fukuda: I gave you the documents with my ideas for the background and BGM of each Stage.

Katsuki: Later, you handed out a cassette tape with a collection of tunes you thought sounded nice.

Hirata: I wanted to know whether the musical concept I had in mind would go along with the dialogues. That's why I had Mr. Fukuda and Mr. Hatsuyama listen to pieces of music that matched their ideals; not to imitate that music but to gauge how intense or energetic they wanted it to be. Currently, Mr. Hatsuyama likes techno-style four-on-the-floor-music, as was the case back when we made Cotton. But he had a club phase in between when he liked listening to Dead or Alive.

In Stage 5 of Cotton 2, the original Stages from Cotton reappear and the BGM is arranged in medley-style, was this done as fanservice?

Fukuda: I liked that kind of fanservice which is why we adopted it in Cotton 2. But it wasn't at all unusual to incorporate older musical arrangements as medleys, other companies did that, too.

Hirata: It was hard to put the music together in a manner that was true to the original. Especially, since I didn't have the data for Cotton's music on my PC but had to transcribe it by ear. We actually outsourced the sound production and mastering for Cotton and send them handwritten sheet music together with a tape that we recorded. By the way, for SE we referenced the ones made for Panorama Cotton. It was discussed to make everything with FM synthesis, but I hadn't used that before and couldn't do it... (*laughs*).

Fukuda: Additionally, I originally planned 6 Stages, but it ended up just being 5, so I think that 1 Stage got left out somewhere. I envisioned it as a high-speed scroll-scene where the map would rotate around, but that was difficult to do, and we couldn't emulate the concept.

Did you play other companies' shooting games and use them as reference?

Fukuda: I remember that since Psikyo's side-scrolling shooter Sol Divide had just been released, our company director told us to do some market research. Psikyo had us do the porting of their Sega Saturn edition by the way.

Hirata: That's right! I was in charge of the sound.

I believe you had a playtest for Cotton 2. What kind of response did you get?

Fukuda: We had the playtest at the Sega building in Akihabara, and many people came to watch. The Development staff pretended to be guests and made a show of playing the game perfectly.

Katsuki: We got a lot of honest feedback.

Fukuda: Seeing that guests were familiar with our previous games, many ultimately stated that they would like to play Cotton 2 as a shooter as well. One opinion found our game to be pretentious because we included 'Commando Shot'; that made a lasting impression on me and I wondered, "does that make it pretentious...?". During attack sequences we made the characters look a bit bigger which ended up making it seem like they got hit when in fact it was a close miss. This caused some confusion for the players.

Nemoto: When the Saturn edition of Guardian Force came out, the company director playfully asked us "That's all the initial copies we sold?" with a terrifyingly sarcastic tone of voice.



How did the planning for ~Boomerang begin?

Fukuda: It had been decided within the company that Cotton 2 alone wasn't profitable enough. Originally, the title was supposed to be Cotton 2 Boomerang, but Sega wanted to refresh their image, so we went with just "2".

Katsuki: While contemplating the title, Mr. Hatsuyama came up with "Boomerang", as in something that returns. We also envisioned it having a vengeful connotation. But when we actually produced the game, we basically just utilized the material of Cotton 2 as it was, so to that extend the planning was quite straightforward.

Egawano: Wasn't it that we had just become aware of Virtua Fighter 3tb at that time?

Fukuda: Yeah, the game had increased its character variation, and introduced the option to choose 3 people for a team battle.

Egawano: That's true! It also came up with innovative combo ideas and I thought to myself "that's totally Virtual!" (*laughs*).

In what ways does Cotton Boomerang differ from Cotton 2?

Fukuda: I think first and foremost in our aim to establish it as a bit more of a shooting game. We also increased the Shot attack power but didn't really have a developing group that played it as a shooter.

Katsuki: Because we only ever made score-focused gameplay, we also did the enemy configuration and balance adjustments by giving extra points.

Fukuda: Cotton 2 used a stamina gauge system, but in ~Boomerang the characters can take turns and each character has their own mechanism.

As a new element in ~Boomerang, the end credits no longer feature character dialogue but a picture instead. What was the reason for this change?

Katsuki: Since the Operator felt that "the characters' dialogues are rather lengthy" in Cotton 2, we decided to finish ~Boomerang with a brief picture instead.

Fukuda: And when we ported Cotton 2 to the Sega Saturn, I think we also received some feedback from people working at the Messe Sanoh store.... We took all of that into consideration when finishing up ~Boomerang.



I heard that the development of Guardian Force took a long time, but could you tell me to what extent, roughly?

Nemoto: Both senior Y and instructor G continuously pushed ahead the planning of Guardian Force and it was completed 1 or 2 years after I joined, so I believe it took a total of 4 years. When I first started at the company, the plan was in its "final stage", but there seem to have been a lot of changes before that. I was making pixel designs for the game whilst the two of them instructed me how to do it.

How did the team of Cotton 2 view the game?

Fukuda: I thought that it's taking them quite a while. From the time that I joined Success, senior Y and instructor G were constantly writing specification documents, calling it their lives' work. There were also issues with the control panel, and debates on whether to publish it on Arcade or not, with some wondering

"Will it ever come out?" and "It will probably go on like this forever.". The finished version is in widescreen, owed to the consideration of porting it to the Sega Saturn. Originally, the format was supposed to be vertical. Changing a vertical side-scroller to a horizontal one must have been pretty complicated.

Nemoto: When I joined, the format was already widescreen, so I can't comment on that.

Had the decision that the player-controlled vehicle would be a tank already been made before Mr. Nemoto joined the project?

Nemoto: Yes, that had already been decided. I believe because the idea of "turning the tank's gun turret while moving" was appealing. There is an option to remote control an unmanned tank by the way! I have also seen earlier plans that included pictures of tanks with caterpillar treads and materials in which the opponents weren't machines but living creatures; they depicted things like giant insects.

Is it true that the initial plan for the operating mechanism was to use a dial lever?

Nemoto: I test-played that version during development. I have no idea who made it, but as far as I know it was built with various parts that came from somewhere.

Katsuki: Was is not a budgetary issue to modify it to lever and buttons at the very end?

Nemoto: Oh yes, it increased the cost of the control panel. You also had to press 3 buttons at the same time to get a bomb, which I personally struggled with (*laughs*).

We talked about "turning the tank's gun turret while moving", but were the 5 different Shot variations certain from the start as well?

Nemoto: Yes, they were. My favourite one is Energy Sphere (FANG). It is basically a giant yo-yo and the only Shot variation I used even after we debugged it. However, clearing the game with just this one was really hard...

Which parts of the game were designed with pixel art?

Nemoto: The player's vehicle, smaller opponents, the bosses, stages, and all effects. The first thing I designed when I joined the project was a boulder in the "Illusion Desert" of Stage D, with instructor G telling me to "try and put a pixel over here". After that, I designed minor opponents, bosses, parts of Stage maps, and the title screen, all on my own. I transformed all of the original pictures of Stage elements into pixel designs and created the maps by cutting and pasting specific sections. I made the scrolling screen by putting together separate parts as well. When it came to configuring

the opponents, I first put them on the assembled map, and then made them appear and attack at designated times. Senior Y transferred to a different project shortly after I joined, therefore it was usually just instructor G and I working on it.

Were the Stages' names and order of appearance as well as their setting already agreed on from the beginning?

Nemoto: The names had already been decided, yes, by either senior Y or instructor G. The structure of desert and underwater settings had been established as well, but because we thought "let's start with an easy Stage for practice", that Practice Stage was added later on. We had to create it hastily, therefore Ms. Tago (Sekiguchi Misako) did the BGM for just this one Stage.

What can you tell me about the boss design?

Nemoto: Well, I came up with the design while creating it. The middle boss of Stage C "Amphibious Tank Gold Rush" was the first one I worked at, and I was ordered to "give him a revolver" which is why I still remember him. The "Aerial battleships type Unforgiven" that come out of the middle boss of Stage A were also designed by me. The bosses' names were already fixed, but as a movie lover I immediately recognized that Unforgiven and Gold Rush were also movie titles. Regarding the boss's "Unforgiven", the "Aerial battleship Unforgiven Mk.1" that appears in Stage F "Titania Valley" is the original model; for those in other stages there was a rule that the back portion stayed the same, but we would change the front portion. Thanks to that I only needed to design the front portions and was done.

The bosses have various attack methods, how did you model that?

Nemoto: I didn't have things like configuration data, so I gathered input from several seniors about how they wanted the bosses to be like and then thought up the attack methods during the design process. I planned the motion of enemy fire together with the Programmers. Later, I added the specification of using a "Caution!" marker to point out when and where opponents would attack. A few people felt that "you'll take damage if you're not aware of this!" and encouraged indicating dangerous situations that way. Without those markers you would most certainly take damage.

The plot twist wherein the remains of the defeated emperor were actually a dummy caught me by surprise.

Nemoto: To be honest, I didn't know about that either! I only saw a picture of the emperor after the game was finished and wondered "who's that?!". Instructor G put in the ending, and I was stunned by how it turned out. I also never noticed the pixel design of that picture, so maybe he secretly worked on it at home.

Mr. Hirata, how was the cooperation with senior Y and instructor G in creating the BGM like?

Hirata: Since there was a specification document just like with Cotton 2, we could adjust our ideas while discussing the material. It stated in detail things like "Hard rock style" or "Metal-like" which is why I found the process comparatively easy. At first, I spoke with both senior Y and instructor G but later when it came to the end credits, I spoke with Mr. Nemoto.

Nemoto: Instructor G told me "You do it", so I asked Mr. Hirata to please add strings. Right away the newcomer had requests! Sorry about that...

Hirata: I remember a request to "add a saxophone just like David Bowie has in his songs", and senior Y telling me "The song for Stage A should sound like the Red Warriors!". "Ah, so the guitars should sound scratchy", was the sense I got after listening to various things. Some portions were specified as "radio-like noise", so we used a certain radio sample for that. We distorted the sound and changed the length, but were anxious the whole time, wondering whether they will get angry if they find out (*laughs*).

Thank you very much for this interview. Lastly, what would like to tell the players that purchased this collection?

Fukuda: It is a sequel to Cotton, so you can once again revel in Cotton's magical and captivating ambience.

Katsuki: Many capable people came together and had fun making these games, please enjoy them with that vibe.

Egawano: There is a hidden feature with which the Willows get bigger the more combos you link, but if you just enjoy the game as a shooter, you'll never realize that. Therefore, I hope you will try it out.

Nemoto: With its high level of difficulty Guardian Force certainly classifies as a maniac shooter. We put a lot of effort into making it, so I hope you will enjoy it for many years.

Hirata: Since Guardian Force hadn't been made into a soundtrack, you couldn't listen to the music alone, thus I want to thank you for using the opportunity of listening to it here. The Sega Saturn made a scratching sound which I think really matched the game. It has been quite a while since I left the job, so I'm looking forward to enjoying it from a player's perspective.

SUCCESS



MAGICAL NIGHT DREAMS
COTTON2

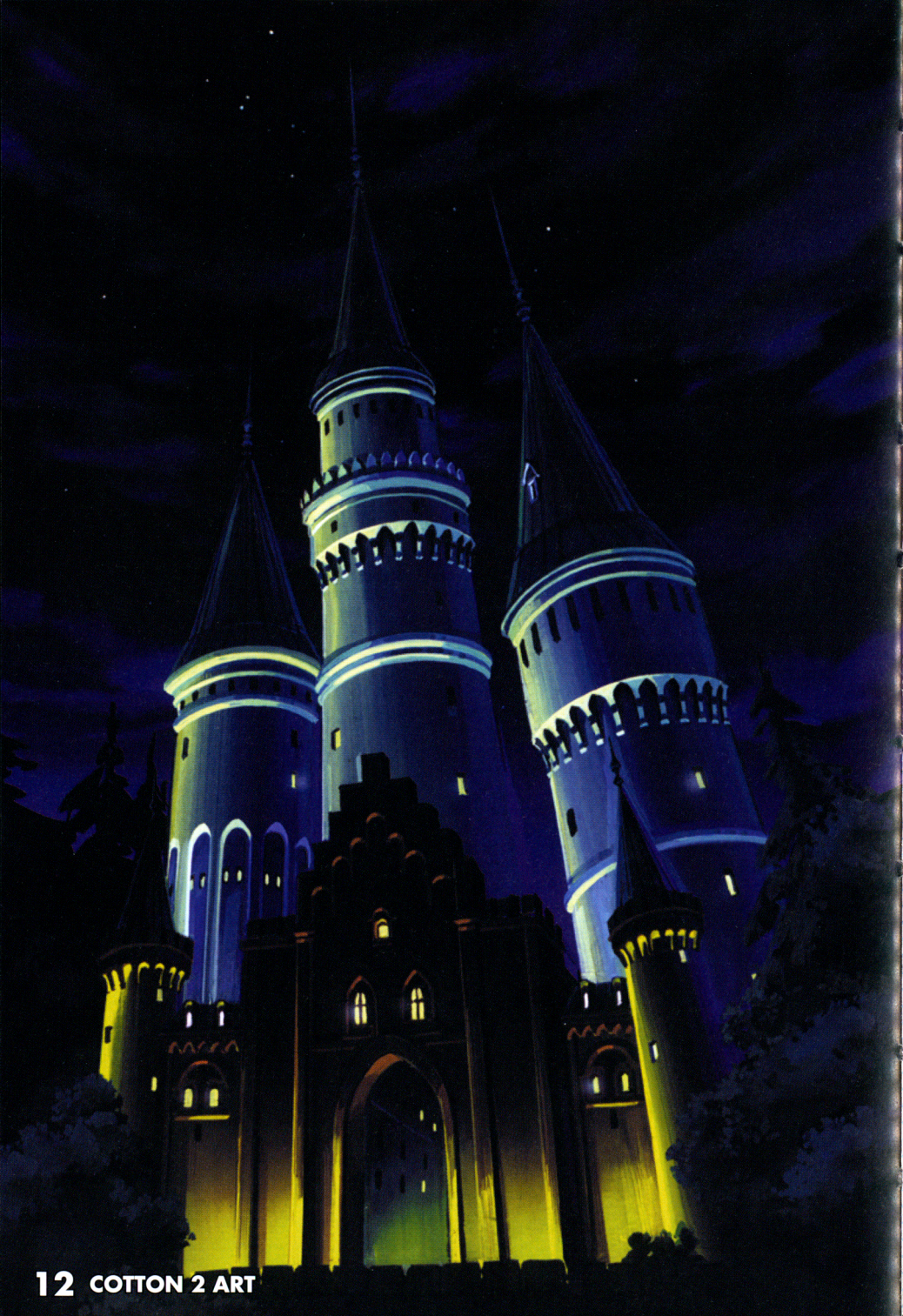
1998

寿

よすきー
あまがとらうー
いとしもちうー
すねたー



MAGICAL NIGHT DREAMS
Cotton2
We love games!
SUCCESS





SUCCESS

恵比寿綿組

Ebisu Cotton team



僕たち綿組は最後の
力をふりしぼって、
コットン2の完成に
頑張ってます。
楽しみにしてください。

ばーい サクセス綿組

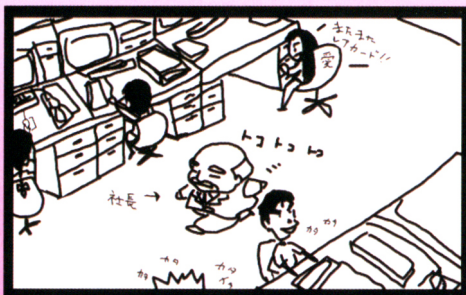
The Cotton Team, using all
their energy, worked hard
towards the completion of
Cotton 2. Please enjoy.

Baai, Success Cotton Team

綿組開発日記

Cotton Team Development Diary

作/がちゆきい by Kachukii



コットン2
Cotton 2
開発絶好調!
Going well!

Cotton 2 is slated for a release in October. Please storm your nearest arcade. If they don't have Cotton 2, be so kind to ask the employees for it.

This is Silk, who you meet during the game, the bonus screen, ranking screen and so on. Today, we will thoroughly analyze her!

SILK

- **Bust, Waist, Hip...Secret!**

According to the estimate of investigation committee members, it's 94, 59, 87.

- **Vision... 5.0!**

According to the estimate of investigation committee members, she can see a pin falling from the sky.

- **Top Speed...Impossible to measure**

According to the estimate of investigation committee members, she seems to be faster than Schumacher.

- **Things she hates....Cotton**

According to the estimate of investigation committee members, she apparently sees Cotton as a terrible creature.

...That's it, this is what the Silk Investigation Committee members found.
(Where is this a thorough analysis, you brat!)



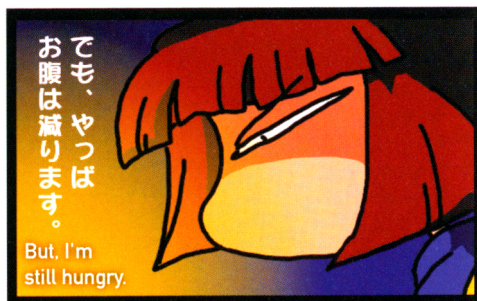


- ▲ The boss of the second stage, Pumpking. I bet when first playing, this guy makes everyone rage, but hang in there.

Taking a break before the arcade development, the Cotton 2 Development Team spend their days carefree...as if! They're amidst rushing towards the Sega Saturn port. At that time, the Cotton Team was extremely delighted to receive letters cheering us on from all of you, so please, be it letter or illustrations, send it to us!! (please refrain from sending dangerous things though.)

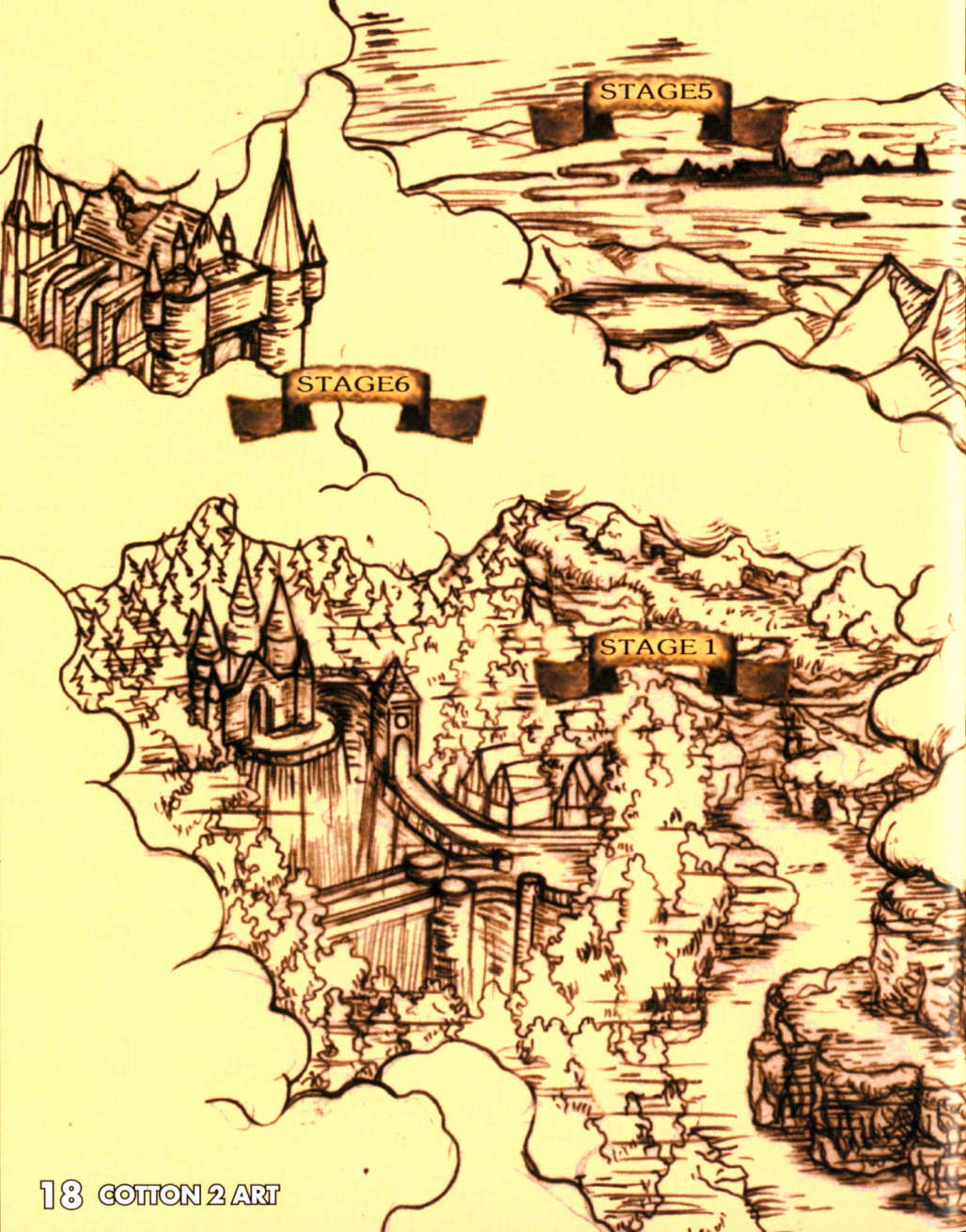
ゴットン2

作/ かつぎん



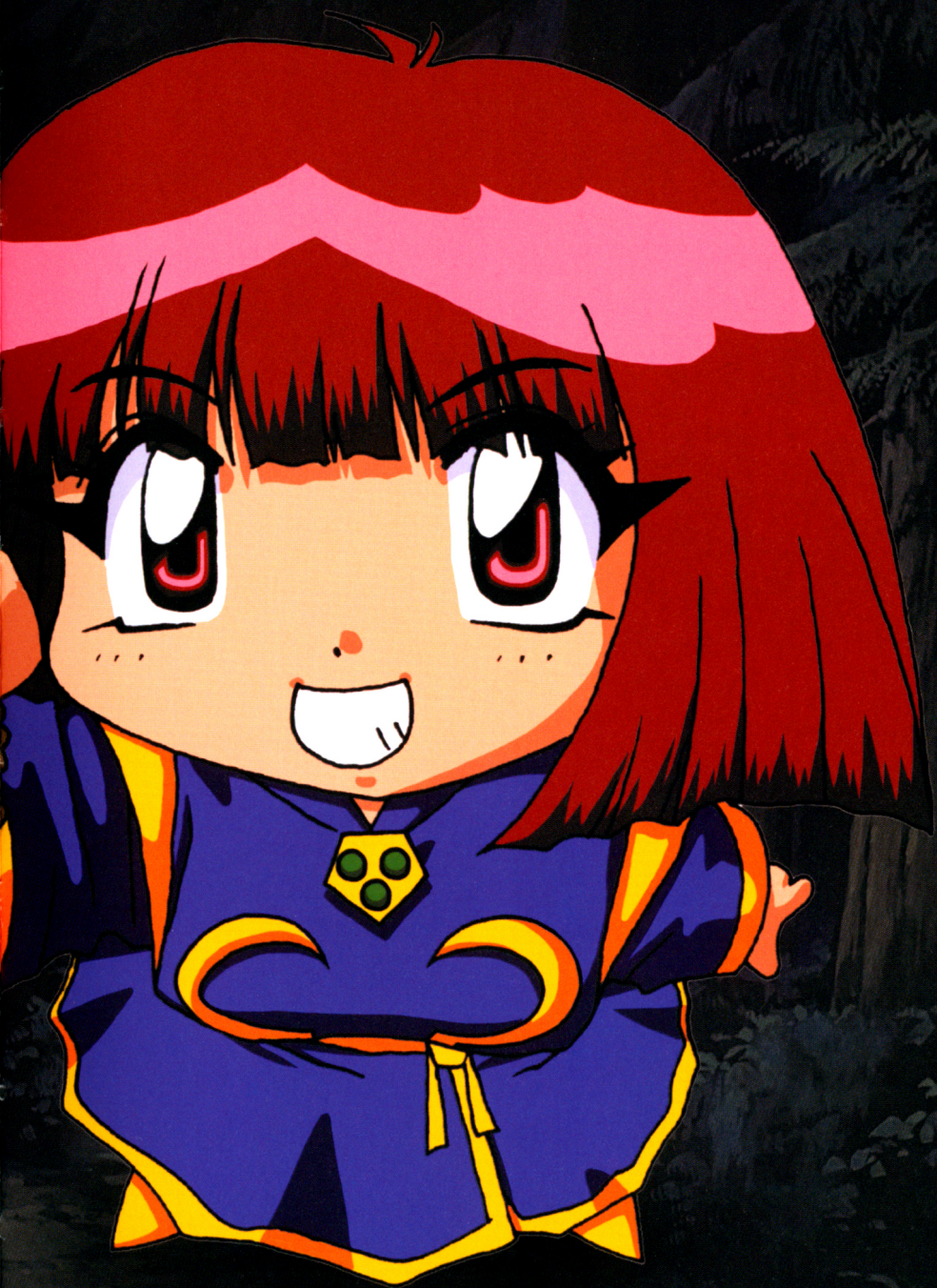
SUCCESS

綿組
COTTON TEAM

























MAGICAL NIGHT DREAMS
COTTON

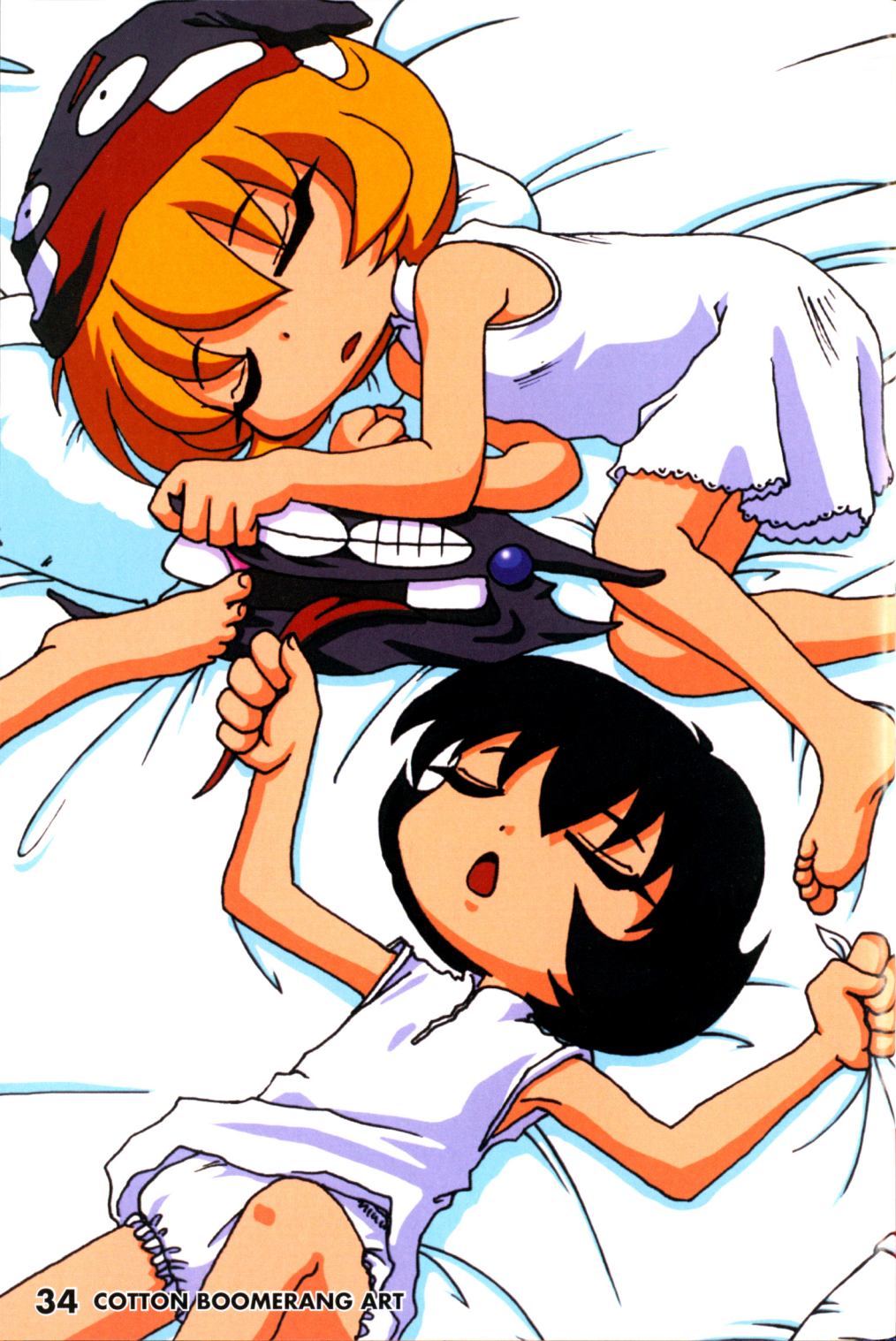
Boomerang





















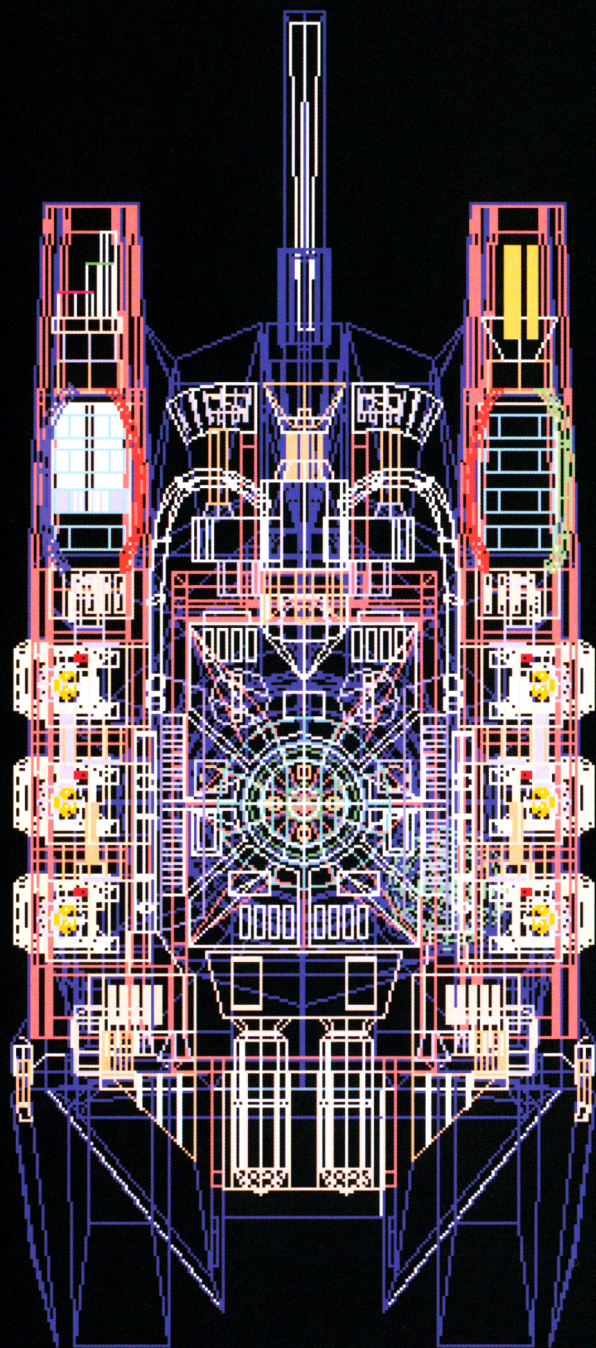




GUARDIAN FORCE™



 SUCCESS



M22 Mk.1 "PTAMIGAN"

length 6612mm
width 3344mm
hight 1368mm
weight 10.00t
top speed 90km/h
(booster mode . . . 160km/h)

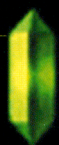
Standard arms

force energy cannon *1
F.E.S.T. missile pod *6

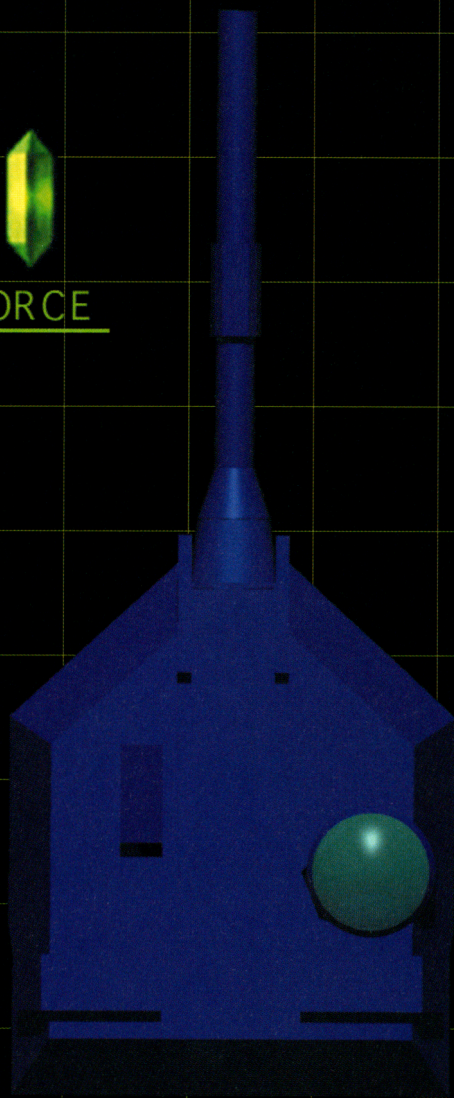
Optional arms

"TUSK" wide fire cannon
"FEELER" spread laser
"FANG" hyper energy ball
"HORN" diffusion energy cannon
"BERK" auto missile launcher



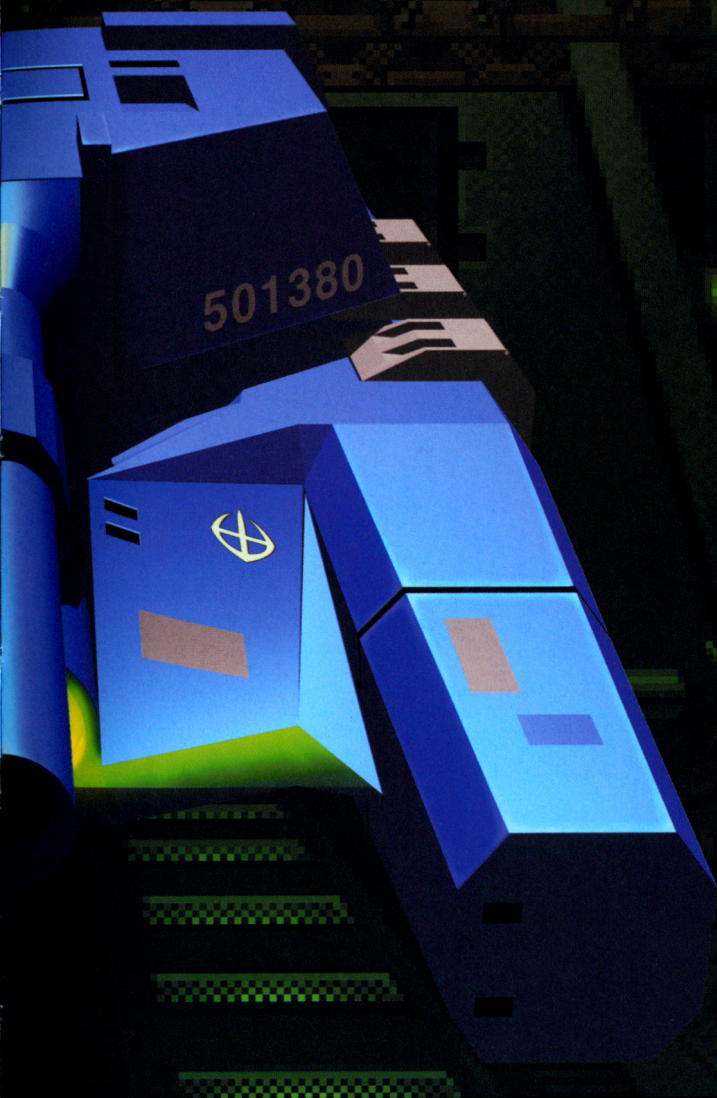


FORCE

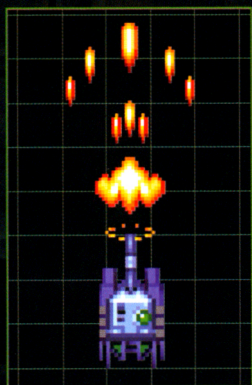




TUSK

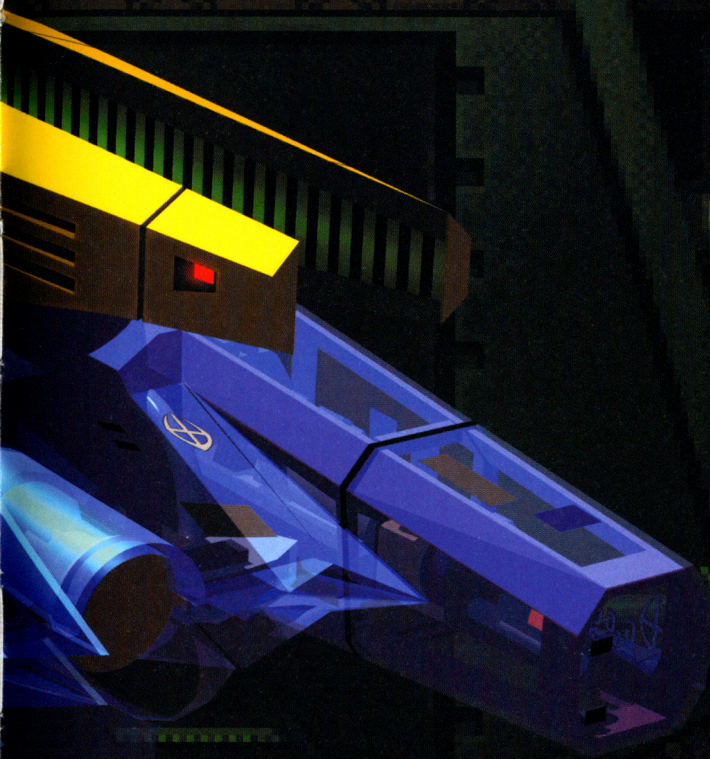


Spread Shot

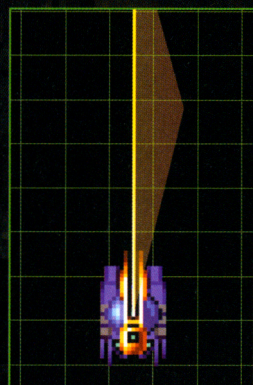


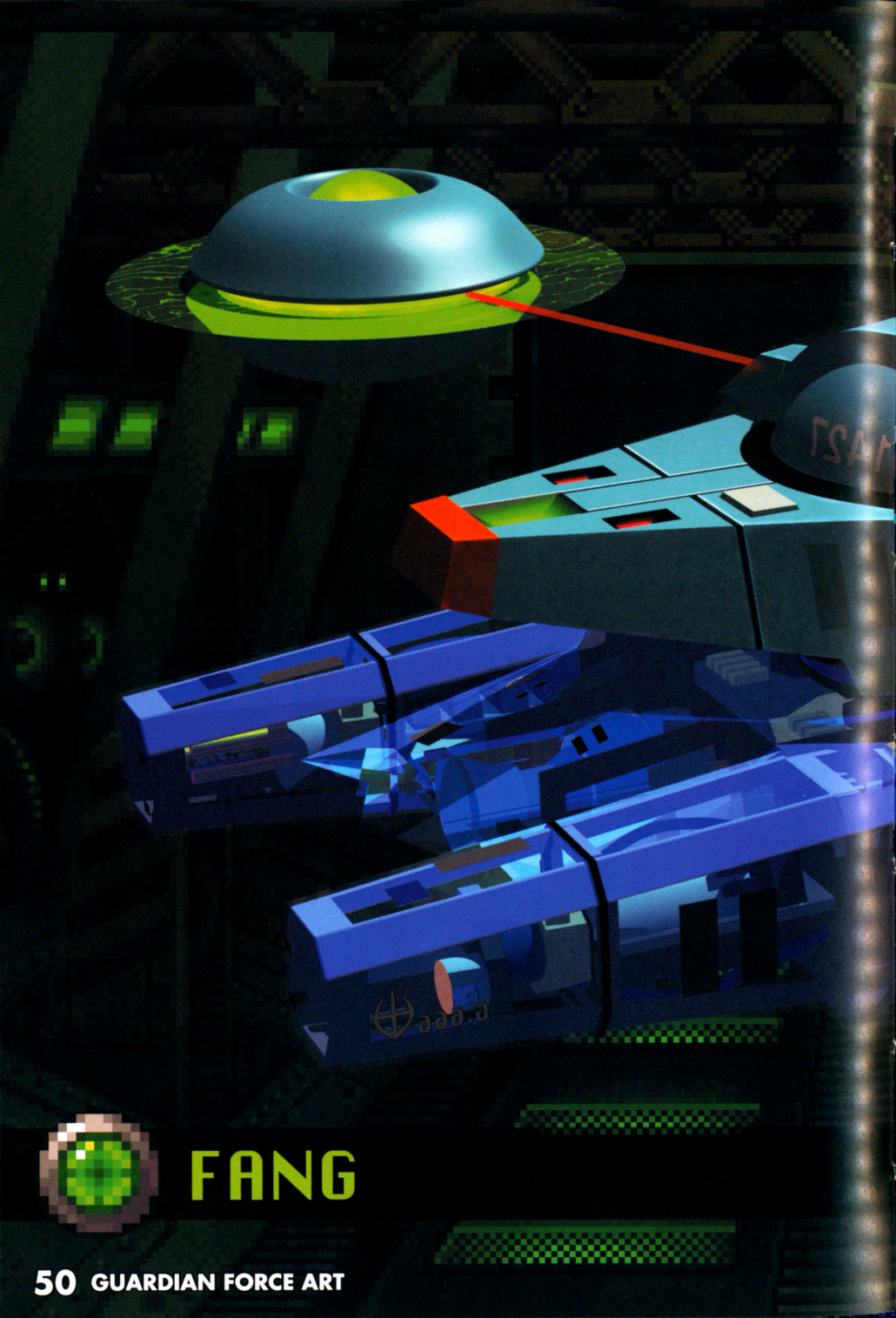


FEELER



Laser

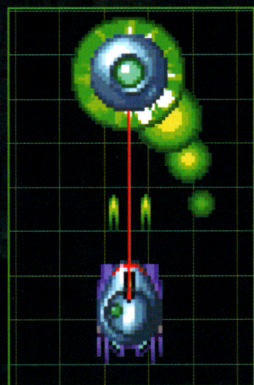


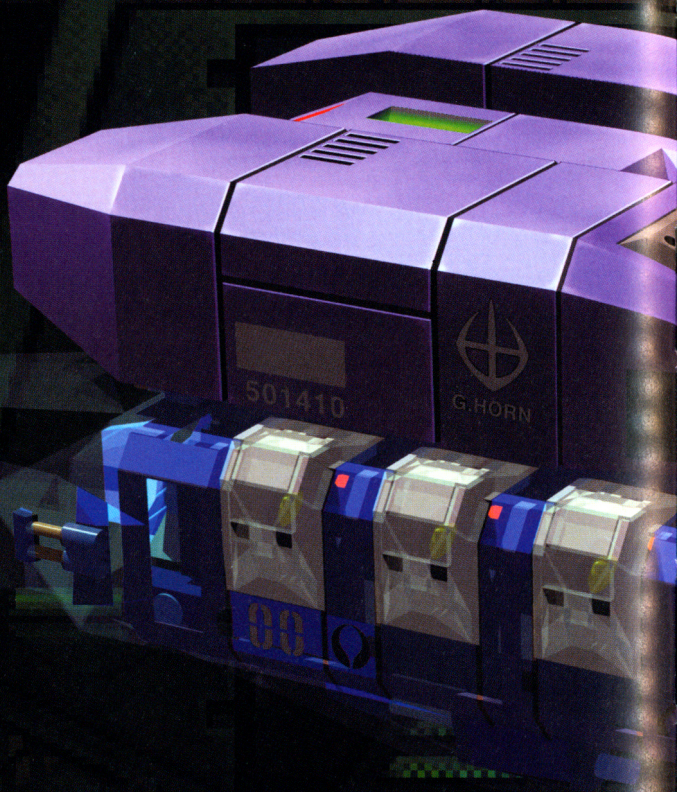


FANG

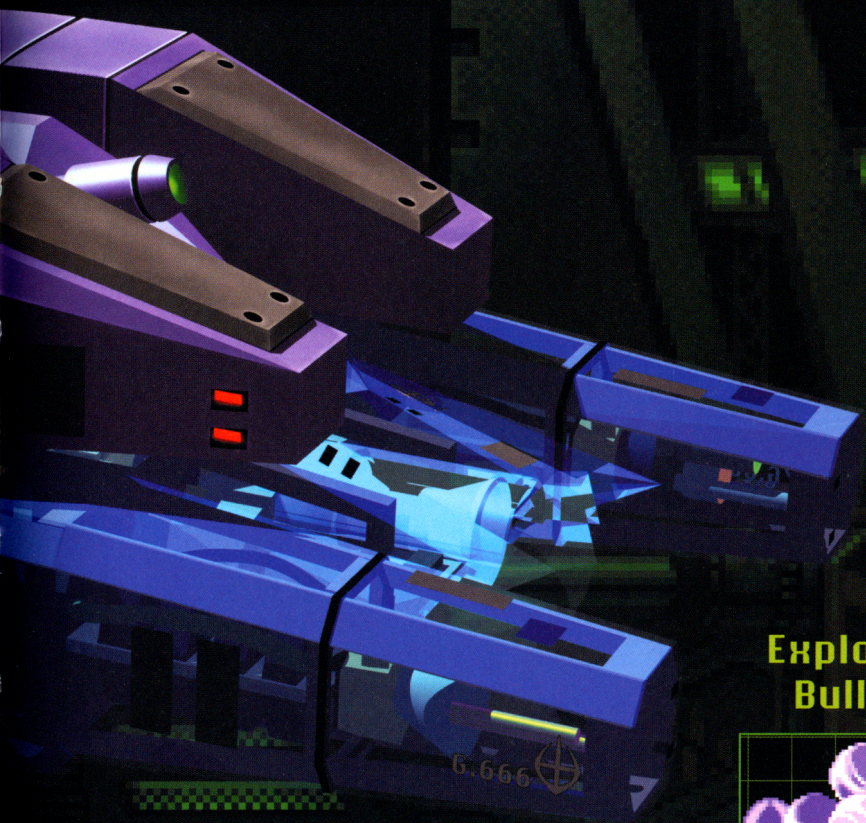


Energy Sphere

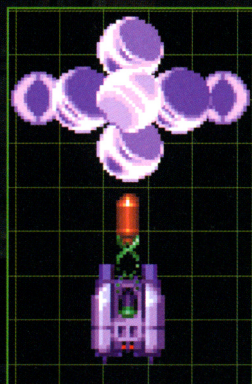


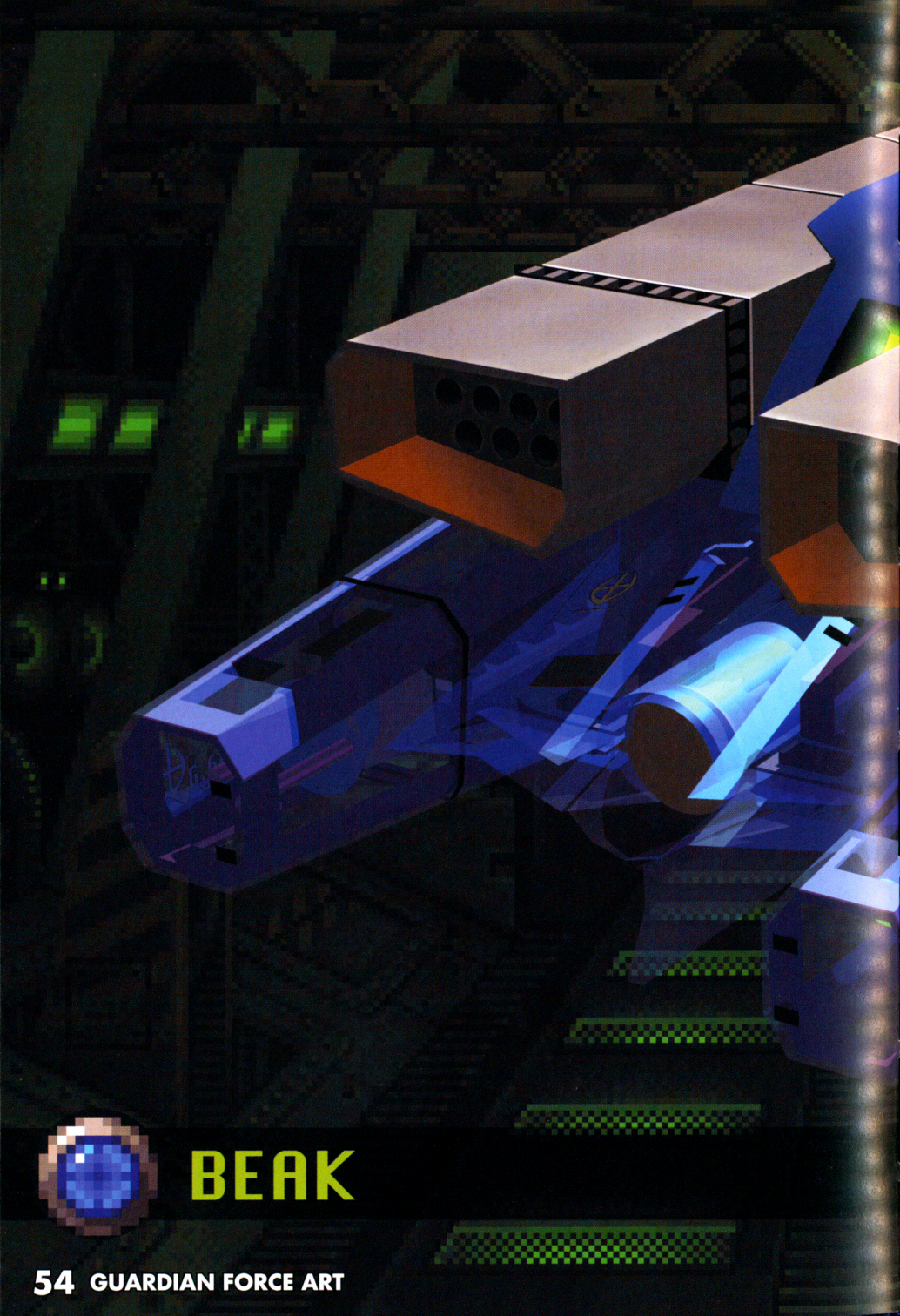


HORN



Explosive Bullets

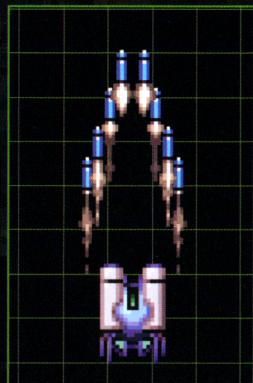




BEAK



Rocket Launcher



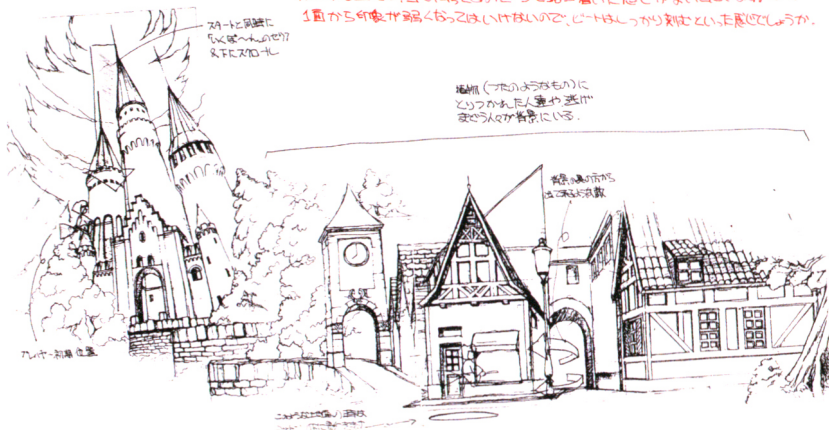
COTTON 2 Sound Design Documents

STAGE 1

scene 1

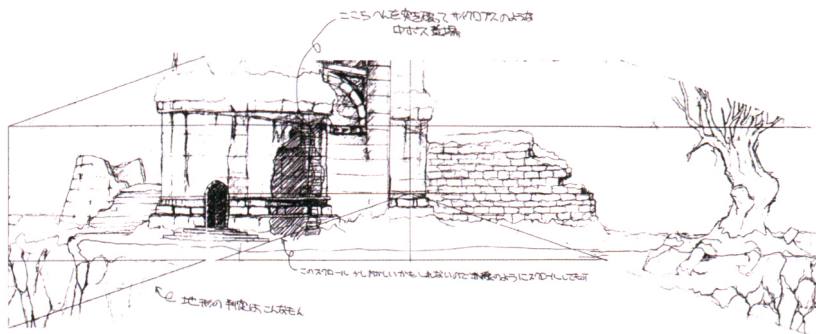
★ ママの声を聞きながら、ママの顔を
★ 人前に近いところからママの顔を（ママの顔を）
★ アニメーター、数回にわたってママの顔を（ママの顔を）

BGMは、ママの顔を聞きながら、ママの顔を（ママの顔を）
ママの顔を聞きながら、ママの顔を（ママの顔を）
ママの顔を聞きながら、ママの顔を（ママの顔を）
ママの顔を聞きながら、ママの顔を（ママの顔を）



scene 3

★ 母の顔を聞きながら、ママの顔を（ママの顔を）
★ 母の顔を聞きながら、ママの顔を（ママの顔を）
★ 母の顔を聞きながら、ママの顔を（ママの顔を）



scene 2

☆ 森に生息しているお獣や小動物。

★ 木の影が落ちてくる数と合わせてもいいかも。



scene 4

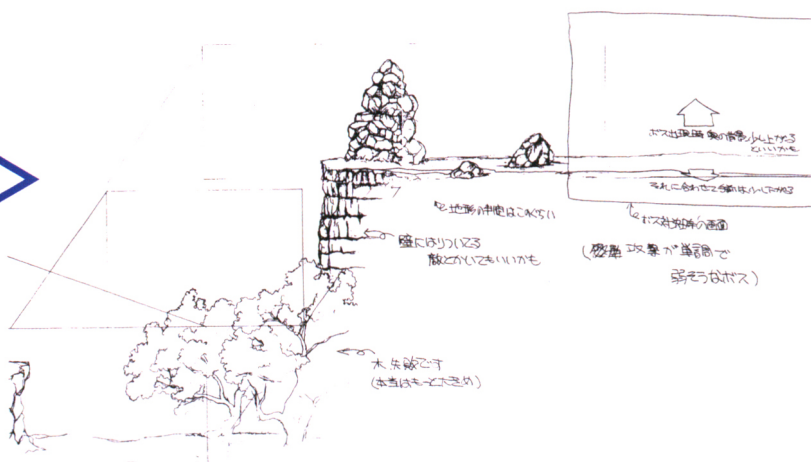
★ 夕陽が空を染めてくるときの森に（夕陽が空へ染み込んでいく感じも）

★ 夕陽の光と影、遠近感を意識するといいかも。

★ 夕陽の光からラストまで意識も必要で、おて 影はそれがない。



↑ 夕陽の光が空へ染み込んでいく感じも意識するといいかも。



COTTON 2 Sound Design Documents

STAGE 2

★ 踊りで静かだけど、わがやまの曲、おなじくして下さい。

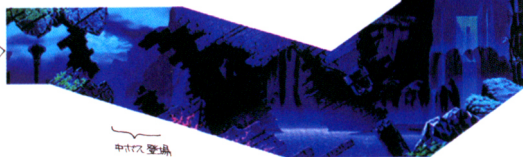


↑
STAGE 1 から

ボスと戦場



↓
STAGE 3 A



ボスと戦場



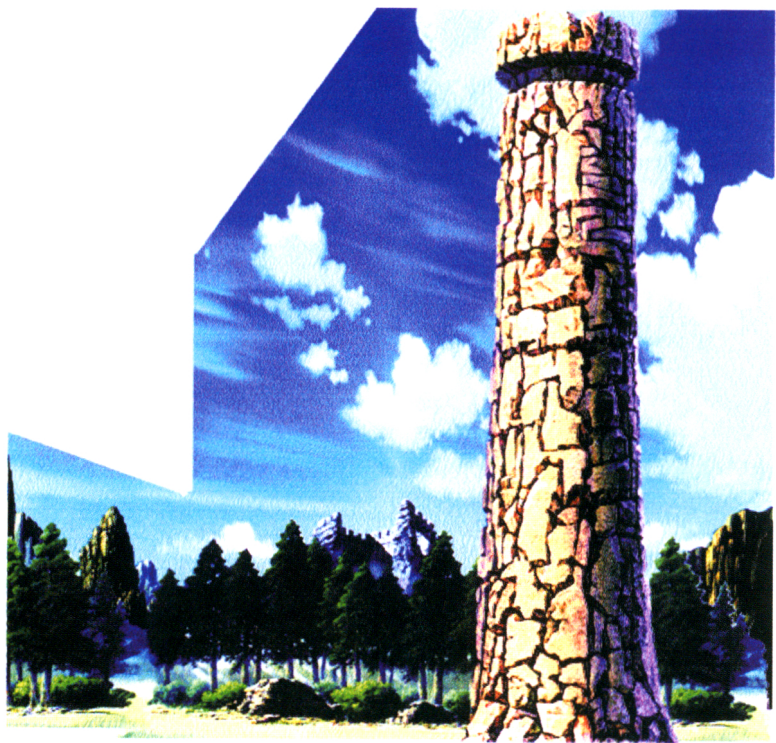
STAGE 31

(一部)



この曲は
★ 全体的に、この曲のある曲にして下さい。(リズム重視)
★ 踊りで静かだけど、わがやまの曲、おなじくして下さい。
★ この曲は、この曲のある曲にして下さい。(リズム重視)
★ この曲は、この曲のある曲にして下さい。(リズム重視)

↓
ボスと戦場



COTTON 2 Sound Design Documents

STAGE 4 ②

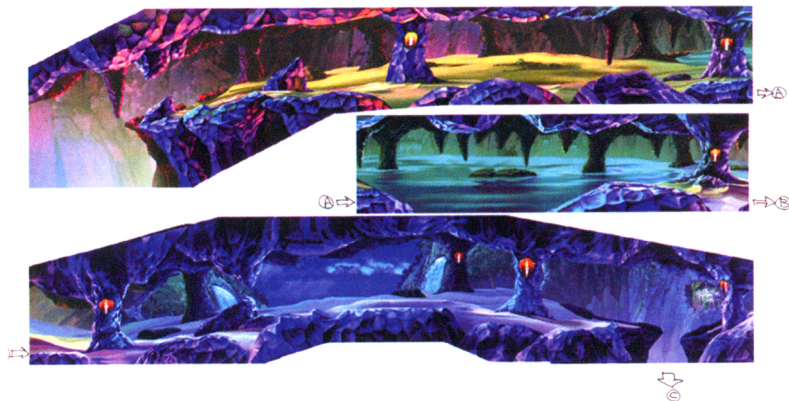
- 全体的に
★全体的な感じは曲にして下さい。 水
- ★前半は、テンポが速い感じ、後半は少し遅く。
- ★エコー、リコーが、かかると感じ（透明感、あふれる曲）



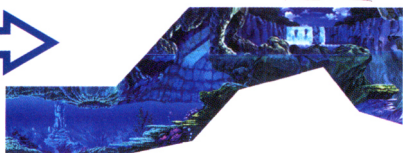
200 1000 = 2000

STAGE 5 ①

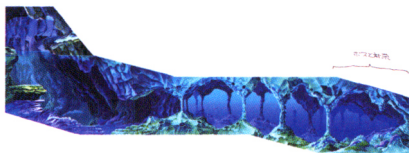
- ★全体的に、早急感のある感じに。
- ★前半でテンポが速い、後半は遅い感じにして下さい。
- ★この曲もエコー、リコーが、かかると感じにして下さい。



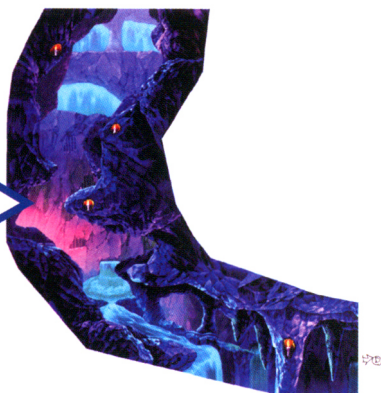
STAGE 41



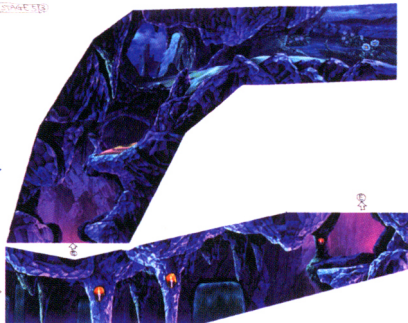
STAGE 41



STAGE 41



STAGE 41

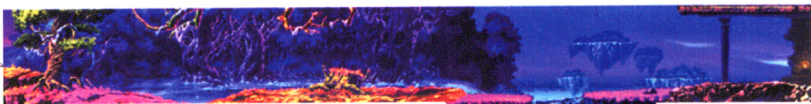


COTTON 2 Sound Design Documents

STAGE 6 ①



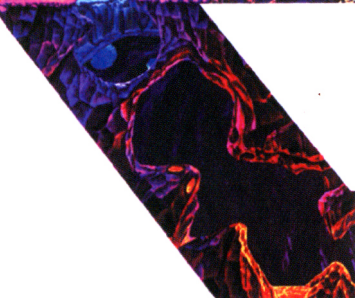
②



③

★ 敵のBGMのモデルです。

④



STAGE 7

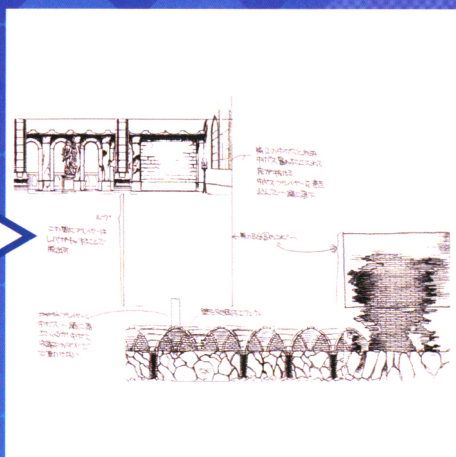
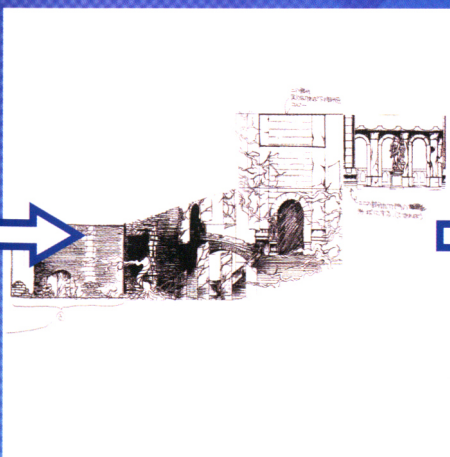
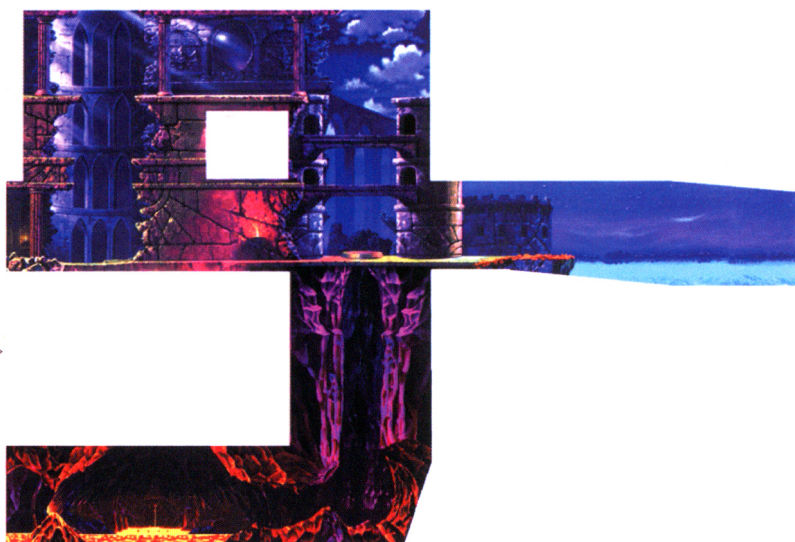
★このステージはテーマの曲の時間長に合わせて下さい。



このステージは、
曲の時間長に
合わせて下さい。

このステージは、
曲の時間長に
合わせて下さい。

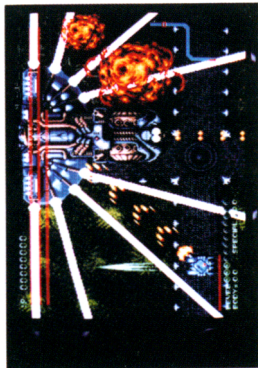
このステージは、
曲の時間長に
合わせて下さい。



GUARDIAN FORCE Sound Design Documents

GUARDIAN FORCE BGM 用資料

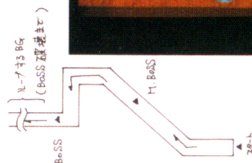
- [illegible]



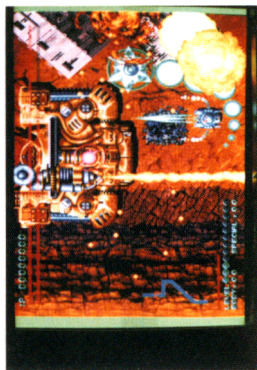
必上は1-7-5を左にて張る便、以開庫より致す

GUARDIAN FORCE

- ST-B
- ・ クラックパイプ：空野 北道、加力……建機無し 全体の着地は、重要一
部はパイプに近し、脚で今ロースを越く
（ボス設置禁止）
上懸しすぎ。
BSS



- ST-B B0SS 戦車形 3タイプ
・ 3タイプ英 戦車形体でバックしながS(逃げながS)プレイヤー戦闘！



● 青色はスチール・シ・BGM

其 二

11. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

Box 1: 2019

一、何物（何物）

2000

SSM 767511 04

二、圖書 62

② 二の平方より、 2

6
0
9
1
1
1
1

“石鄉園”

10

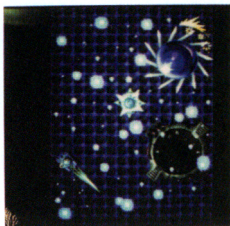
1

GUARDIAN FORCE

BGM 用資料

1996 • 6 • 10

- [illegible]



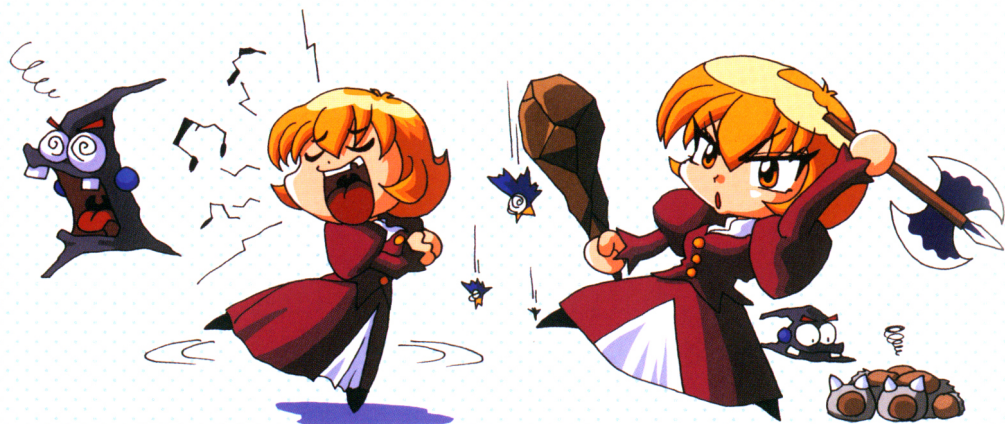
- ホス」乙、口をトサテず。
「甲」と同時に、「得た、ぬめぬめい貴いお
ほしうござす哉。梅屋の主人様ぞ。
梅屋と云ふに重々御座います。」
突然は然る二曲になつてゐない。前奏なり
で又（歌）で通す。
- 時代早々の本橋全松も通つて、怪しい
歌・音も入つてゐない。
- 内にはくわんち、これを見れば音もいれてさ
うな。（笑）やがて、アツラングンの妙少
一太夫（舞）

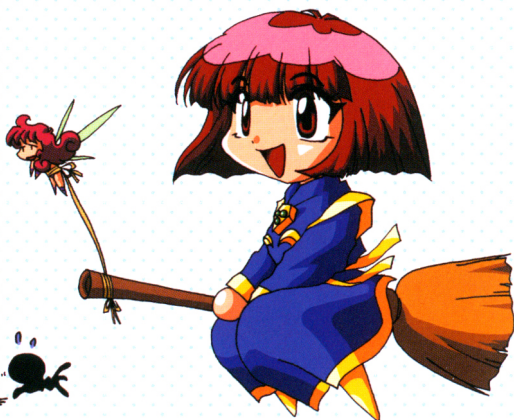
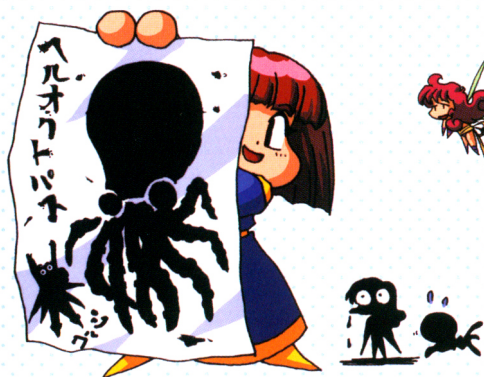
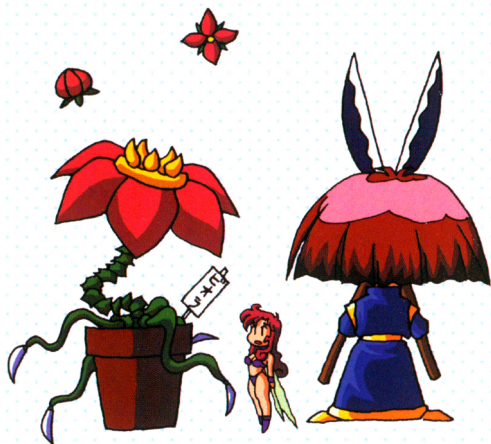


GUARDIAN FORCE BGM 用資料

1996. 6. 17

- [illegible]







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